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ABSTRACT

In partial replication of an analysis of the 1976 presidential campaign debates, two researchers analyzed the debate between Republican presidential candidates Ronald Reagan and George Bush (Houston, April 23, 1980) for its visual features, (amount and type of camera shots). The visual categories by which camera shots were coded included horizontal and vertical screen placement, image size, camera movement, vertical camera angle, compositional balance, vector orientation, eye contact of speaker with camera, use of gestures, and primary facial expression. A total of 167 camera shorts in 11 categories were coded. Generally speaking, the camera treatment appeared relatively even for the two candidates, with the single exception of total time exposure, where Reagan received five and one-half more minutes than Bush. Differences appeared, however, among the visual factors under the control of the two candidates, advantage of Bush. Reagan rocked back and forth frequently and did not always maintain good vertical alignment (thereby reducing audience perception of compositional balance). Bush, in contrast, employed gestures frequently to augment his verbal messages, was less tightly framed than Reagan, maintained consistent balance, and seemed to "talk" to all the members of at least his convention center audience. (PL)

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A VISUAL ANALYSIS OF THE 1980 HOUSTON REPUBLICAN PRESIDENTIAL PRIMARY DEBATE

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A VISUAL ANALYSIS OF THE 1980 HOUSTON REPUBLICAN PRESIDENTIAL PRIMARY DEBATE

Introduction

The study of presidential political debates has become an increasingly popular activity for communication researchers. For both the 1960 and 1976 presidential campaigns, televised debates were provided to the American people; communication researchers, as well as political and mass media analysts, quickly seized the opportunity to dissect these events.

In the 1960 presidential campaign, the four televised debates between John Kennedy and Richard Nixon were considered to be "the really decisive factor in the election."[1] According to Roper, six percent of the American voters, over four million people, made their final decision relative to the candidates on the basis of the debates.[2] The audience for these four debates was estimated at the time by Arbitron, a rating agency representing the major television networks, to be approximately sixty-three million people.[3] This figure represented the largest audience ever assembled for a speaking event up to that time.

In the 1976 presidential campaign, four debates were held, three between Presidential candidates Jimmy Carter and Gerald Ford, and one between Vice-Presidential candidates Walter Mondale and Robert Dole. According to the Nielsen ratings, the first Carter-Ford debate drew 72% of the American households; the last one drew 60%. Gallup estimates ranged from 67% to 70% for registered voters across the country for the Carter-Ford debates. Ranges for other polling organizations (Roper, Harris, Associated Press) were from 64% to 67%.[4]

The debates have provided the American public an alternative source of cognitive and visual information about the candidates. These events allow

viewers to compare opposing candidates simultaneously in a single context; they provide an opportunity for voters to see the candidates for an extended period of time in a more or less undisturbed context. The influence of the debates upon the public in making voting decisions has been repeatedly demonstrated.[5]

The 1980 presidential campaign offered the voters an additional opportunity to examine the candidates. The Republicans, with seven viable candidates announcing their intention to run for the Presidency, decided early in the primary campaign to told debates in various cities from January through April; the stated purpose of these debates was to assist the voters in making clear distinctions between the candidates, as well as to provide the candidates nationwide visibility. This was an important decision at a time when the Presidential incumbent was a Democrat, and some of the seven Republican contenders were relatively unknown to a nationwide audience.

Five Republican primary debates were televised during the campaign. These debates were held in Iowa, New Hampshire, Illinois, South Carolina, and Texas. All seven candidates appeared in the New Hampshire televised debate. The other four televised debates featured only some of the contenders, either because of their decision not to participate or withdrawal from the primary race.

The last of these Republican primary debates, held in Houston, Texas on April 23, 1980, at the Albert Thomas Convention Center, featured the two candidates left in the race, former Governor Ronald Reagan and former Ambassador George Bush. These contenders three months later, as a result of the Republican Convention in Detroit, became running mates in the 1980 presidential campaign against the Carter-Mondale ticket. The day before the debate Bush had won an impressive victory over Reagan in the Pennsylvania primary. At this stage in the Republican primary campaign, Ronald Reagan had the commitment of 418

delegates and George Bush had 96 delegates, with 998 required to receive the party nomination. The Texas primary was to be the next one on the schedule, May 3. Reagan had won over Ford in Texas in 1976; Texas was Bush's home state.

The format for the sixty-minute debate allowed for relatively open discussion and freedom of direction. This was in contrast to other such debates, for example, the two bipartisan encounters (between Reagan and Anderson in Baltimore and between Carter and Reagan in Cleveland) after the party conventions, in which a set number of prepared questions were posed to the candidates by journalists with time limits imposed upon candidate responses, as well as definitive speaking rotation schedules. For the Houston debate, topics were generally initiated by the moderator, news correspondent Howard K. Smith (although the candidates were permitted to address questions to one another). There were no speaking time limitations imposed upon the candidates. A one-minute closing statement was given by each candidate. Just prior to this, four audience questions were presented to the contenders. The moderator, on the whole, played a minimal role in the interaction. To the degree that it was possible, the debate appeared as a conversation between the candidates for the benefit of the television and convention center audience.

Four television cameras were used to broadcast the debate, one relatively mobile, three relatively stationary (one camera from the left, two from the center, and one from the right). The moderator stood in the center of the stage between the two candidates, with George Bush on the left for the viewing audience and Ronald Reagan on the right for the viewing audience. Both candidates stood for the entire event; each had a podium in front of himself. The moderator stayed between the candidates facing the audience volleying questions back and forth; this is in contrast to other

debates in which a moderator and his panel of journalists have sat in front of the audience facing the candidates to relay questions and structure the event. From a visual standpoint, the candidates appeared similarly, wearing the usual dark suit and standing against a blue curtain and behind a podium. There were approximately 1700 people present in the audience.

Only a few visual studies have been conducted of past presidential televised debates. The approach to these analyses has varied, but all have shared in common the premise that the visual aspects of these debates influence the audience in perceiving the events as they take place.[6] One study in particular by Tiemens provided the general methodological framework for the present analysis.

Tiemens performed a visual content analysis of the three 1976 Carter-Ford televised presidential debates in terms of a number of factors: horizontal screen placement, vertical screen placement, camera framing, image size, camera movement, vertical camera angle, asymmetry, compositional balance, vector orientation, primary vector target, eye contact of speaker with camera, and primary facial expression. His analysis indicated some favoring of Carter, although the differences according to the researcher were subtle and possibly unnoticed by the television audience.

The fact that visual aspects of a televised debate influence message perception has been widely accepted. Observers of the 1960 debates generally agree that Nixon lost the confrontations to Kennedy because of their contrasting visual factors. Nixon appeared with a five o'clock shadow, wore a gray suit which blended into the background, and was the unfortunate recipient of poor lighting conditions which gave way to the vision of a tired and gaunt countenance. Kennedy, in contrast, came across as youthful, wore a dark suit which contrasted sharply with the background, and benefitted from favorable lighting conditions. For the 1976 debates meticulous planning and negotiations took place relative to lighting, the use of podiums, staging, camera movement, and the use of reaction

shots between the candidates and the League of Women Voters. The visual patterns of any political debate cannot be overlooked in assessing viewer perceptions of the event. The fact that campaign staffs are directing so much attention to the pictorial features of these events in the planning and negotiation sessions gives additional credence to this view.

Methodology

For the purposes of this research, various visual features of the Houston debate were examined.[7] The unit of analysis employed in this study was each single camera shot, in which the pictorial structure of the image remained relatively constant. In this way, each segment of visual input given to the television audience was considered. Unless otherwise noted, the detailed analysis of the camera shots pertains to those in which either of the two candidates appeared alone.

In order to perform the visual analysis, the Houston debate was videotaped by the researchers and replayed a number of times. The two investigators made independent decisions in the coding process and then compared their markings; in almost every instance, their notations were in agreement. If not, then a review of the particular visual segment was performed until resolution was made. All segments were viewed by the investigators twice for independent coding to ensure the soundness of their judgments.

A clear piece of acetate was imposed over the television monitor in order to determine some of the codings. A grid with nine-point equal-interval horizontal and vertical axes was drawn over the acetate to facilitate the measurement of horizontal screen placement, vertical screen placement, framing, vertical alignment, vector orientation, and compositional balance.

The visual categories examined in the present analysis largely corresponded to those employed in the Tiemens study. In many respects, the visual portion of

this analysis provided a replication of the Tiemens methodology. However, in this study some additional visual features (vertical alignment, candidate gestures) were examined, and data were often treated slightly differently than they were in the Tiemens research. For example, in the Tiemens study some data were submitted to Chi-square tests and one of three measures of relationship (Phi statistic, Cramer's V, and Kendall's Tau). The researcher noted that while the data represented a total population, rather than a sample population, the submission of the data to these measures was intended to provide "a perspective as to the magnitude" of the differences between the candidates in cases where they were extreme.[8] For the present study, the investigators treated all visual data from a descriptive perspective only. Additionally, in contrast to the Tiemens study, vertical alignment was taken into consideration in the calculation of compositional balance in this research.

Results

General Production Treatment

The Houston debate contained 167 camera shots, with 99 of a single candidate alone. Time for these shots ranged from two seconds to 115 seconds. The specific shots and total time length were: (1) Reagan, 53 shots for 1,475 seconds; (2) Bush, 46 shots for 1,143 seconds; (3) moderator, 13 shots for 226 seconds; (4) full panel from center, 30 shots for 207 seconds; (5) full panel from left, two shots for 15 seconds; (6) full panel from right, two shots for 31 seconds; (7) full panel from right with the audience in view, three shots for 31 seconds; (8) audience as a group, nine shots for 27 seconds; (9) single audience members, four shots for 22 seconds; (10) Reagan with moderator, four shots for 22 seconds; and (11) Bush with moderator, one shot for six seconds. The total time for the 167 shots was 54.11 minutes or 3,246 seconds. Preliminary remarks by the League of Women Voters were not counted as part of the debate analysis.

Reagan was featured in 39 speaker shots for 1,428 seconds, with an average of 36.62 seconds per shot. In regard to reaction shots, Reagan was given 14 for a total of 47 seconds, with an average of 3,36 seconds per shot. Bush was featured in 34 speaker shots for 1,090 seconds, with an average of 32,06 seconds per shot. In regard to reaction shots, Bush was given 12 for a total of 53 seconds, with an average of 4,42 seconds per shot. In shots featuring a candidate alone, Reagan was shown 53% of the time, Bush 47% of the time. For both candidates, 74% of their shots were speaker oriented and 26% were reaction oriented. Reagan received 53% of the available speaker shots, Bush received 47%; Reagan was shown in 54% of the available candidate reaction shots, Bush in 46%. The longest single shot of Reagan was 115 seconds, the longest of Bush was 94 seconds. Reagan was featured in five and a half more minutes of single candidate shots than Bush. Looking at all the different types of camera shots, it becomes evident that Reagan appeared on camera a total of 1,781 seconds (29,68 minutes) and Bush a total of 1,433 seconds (23,88 minutes). While their average time per shot was approximately the same over the various types of shots, Reagan did have a margin over Bush in total time and total number of shots.

Camera Movement

Camera movement (zoom, retreat) was only used 12 times during the entire sixty-minute debate. Typically, inward camera movement is seen as a means to heighten impact or increase attention to what is taking place.[9] Though used sparingly, camera movement was used equally for Reagan and Bush. Specifically, a zoom shot was used three times for each candidate, camera retreat was employed four times for Reagan and two times for Bush.

Vertical Screen Placement

Vertical screen placement represents the point at which the head of the candidate hits the upper portion of the viewing screen, and is a factor in calculating image size. The picture looks cramped when the image in question

is placed too near the top of the screen; if it is too low, then the picture looks too bottom heavy and the image in question diminishes in strength.[10] The majority of the Reagan shots aligned the top of the candidate's head with the top of the viewing screen (79%); this was true for Bush in 59% of his shots. Bush's head appeared slightly below the top of the screen in another 37% of his shots, Reagan's in 10% of his shots. Finally, the television screen cut a portion of the view of Reagan's head in 11% of his camera shots and Bush's head in 4% of his camera shots.

Framing

Framing is another factor in calculating image size; it represents the point at which the bottom of the television screen cuts off the candidate to the viewers. The chest area and coat button area, not surprisingly, were the cut-off points most frequently favored by the television production personnel. The chest area was the cut-off point in a higher percentage of Reagan shots than Bush shots; the opposite was the case for the coat button area. More specifically, the television screen cut Bush at his shoulders in 11% of his shots, at the chest area in 35% of his shots, at the coat button area (mid-torso) in 50% of his shots, and at his waist (top of the podium) in 4% of his shots. Reagan was cut at the bottom of the television screen at the point of his shoulders in 9% of his shots, at the chest area in 45% of his shots, at the coat button area (mid-torso) in 42% of his shots, and at his waist (top of the podium) in 4% of his shots.

Image Size

Image size is an important consideration in candidate perception. The close-up shot is generally believed to intensify the visual content of the picture; the image is seemingly given greater importance and more detail is available to the viewer.[11] This becomes particularly true in the context of a debate where the candidate is the principle component in the visual picture (in front of a solid background, with no distractionary visual elements present, causing isolation of the subject). Taking

into consideration the vertical screen placement findings (the tendency to place Reagan higher on the screen than Bush) and the framing findings (the tendency to cut off Bush at a lower level than Reagan), it becomes possible to see that Reagan was given more close-up pictorial treatment than Bush.[12]

Horizontal Screen Placement

Horizontal screen placement represents the location of the image under study relative to the left and right sides of the television monitor, and is a factor in calculating the compositional balance of the visual picture. Reagan remained in the center of the screen horizontally in 43% of his camera shots, Bush in 70% of his camera shots. Bush strayed to the left of center (from the perspective of the audience) in 26% of his shots, to the right in no more than 4% of his shots. Reagan strayed to the left of center in 36% of his shots, to the right in 21% of his shots. One of the center cameras was used for all the single candidate shots.

Vertical Alignment

Vertical alignment is a contributing factor in determining compositional balance. Any tilting motion of a candidate naturally affects the perception of visual balance. Coincidental to vertical alignment is rocking motion. This motion most likely interrupts the concentration powers of an audience. In this case, the picture does not remain constant long enough for the audience to grasp details of the image provided.[13] Reagan rocked 62 times in his 53 camera shots by shifting weight from one side to the other. Bush, in contrast, rocked only 12 times in his 46 camera shots. Using the shoulders of the candidate as an index, the investigators measured the degrees of imbalance resulting from poor vertical alignment (by placing a compass on the television monitor). The maximum amount that Reagan was off balance from the standpoint of a horizontal plane at his shoulders was 30^{0}.

Vector Orientation

Vector orientation, or the direction in which a person faces on television, is another important contributor to compositional balance. On an overall basis, Bush appeared to "talk" to his convention center audience, often turning his torso in a 135° radius while speaking. Reagan worked more from a stationary position, moving his torso only within a 45° radius at the convention center audience, concentrating mainly on the audience members midway between the center and right of his view.

Compositional Balance

Compositional balance, a measure of picture composition, influences viewer perception of an image. Balance provides the viewer a sense of accord and unchangeability with regard to the picture; unbalance gives a transitory or uncomfortable sense to the picture.[14] The type of balance, of course, varies by the nature of the event. In the case of a political debate, stabile balance is sought, maximizing symmetry and minimizing tension. Here, authority, permanence, and stability are communicated in the visual image through the achievement of balance.[15]

Three factors analyzed in this study would seem to contribute to compositional balance: horizontal screen placement, vertical alignment, and vector orientation. All other things being equal, an image centered on the screen in terms of horizontal screen placement is balanced. If, however, the subject of the image turns one way or the other to any degree (vector orientation), he/she needs to be moved slightly off center to achieve balance.[16] Finally, if the vertical alignment of the image is off, then compensation must be made to achieve balance through recentering of the image.

In order to determine compositional balance, the two investigators made independent visual judgments of each camera shot taking the three factors into consideration. Reagan was found to be compositionally balanced in 55% of his

camera shots, Bush in 94% of his camera shots. The critical factor in the difference here was vertical alignment, with Reagan not well vertically aligned and/or rocking back and forth in the majority of his shots.

Vertical Camera Angle

A definite difference was evident in the vertical camera angle treatment between the two candidates; the center camera taking the candidate shots was consistently directed upward toward Reagan, while it focused directly upon Bush. Although it is a generally accepted media principle that an audience perceives an image as more powerful or more important when the camera looks upward toward it (at a comfortable, undistorted visual level),[17] empirical studies provide conflicting evidence.[18]

Asymmetry

Bush appeared on the left side of the television screen throughout the debate, Reagan on the right side, when both candiates were in the visual picture. The moderator was positioned between them. Audience members generally have a "right-handed bias" in viewing a television screen, presumably as a carryover from Western reading styles, moving from the left side of the page to the right. Thus, an image on the right side of the television screen is given greater importance than one on the left.[19] This would suggest that Reagan was at an advantage in this regard. There is, however, empirical evidence which suggests that images on the left side of the screen are favored in viewer perception.[20] Approximately 20% of the total camera shots (using 9% of the viewing time) featured both candidates in the same frame.

Primary Vector Target

In 50% of his camera shots, Bush employed the convention center audience as his primary vector target. In only 15% was Reagan the target, and in another 17% the moderator was the target. Reagan, in contrast, chose Bush as his primary vector target in 20% of his camera shots, the moderator in 25% of them, and the

convention center audience in only 25% of them. This data is in line with that relating to vector orientation, suggesting that Bush concentrated more on his audience than Reagan, whereas Reagan seemed to use his available targets (opponent, moderator, audience) more equally. In terms of using the opponent as the target, perhaps to initiate confrontation, Reagan chose to do so only slightly more than Bush, with neither candidate doing so in more than a quarter of his shots.

Eye Contact

While research evidence suggests that eye contact with a television camera is important in persuading a television audience,[21] both Reagan and Bush maintained little or no contact with the camera in their visual frames (Reagan, 93% of his shots; Bush, 80% of his shots). In terms of eye contact with the opponent or moderator: (1) Reagan did so very little or not at all in 36% of his camera shots, periodically in 19% of them, and frequently or most of the time in 45% of them; and (2) Bush did so very little or not at all in 39% of his camera shots, periodically in 29% of them, and frequently or most of the time in 32% of them. These findings suggest that Reagan either maintained a gaze or did so very little when looking at his opponent or the moderator; Bush more equally varied his gaze patterns, when looking at his opponent or the moderator, sometimes maintaining his gaze infrequently, sometimes periodically, or sometimes the majority of the time.

Candidate Movement

Bush employed hand and arm gestures considerably more frequently than did Reagan. Since the camera shots were often tighter on Reagan than on Bush, it was difficult to note Reagan gestures; the television audience would have missed many Reagan gestures which were in view of the convention center audience. Generally speaking, both candidates seemed to use gestures effectively to amplify a point or convey a mood. Though less frequent, Reagan's choice of gestures was much the same as that of Bush. However, when Reagan's gestures were apparent, he used far fewer in any single camera shot than Bush. More specifically,

he used far fewer in any single camera shot than Bush. More specifically, gestures were noted in only 34% of the Reagan camera shots; they were evident in 57% of the Bush camera shots. Bush employed single hand gestures in nearly all of these shots (pointing, open hand, clinched fist, or half-open hand); a little less frequently, he relied upon two-handed gestures (numerating; clinched, palm on palm; or open hands -- framing, enlarging, or narrowing); only in three shots did Bush cross his arms at his chest, he never clinched or rested his arms on the podium. Reagan employed both one-handed and two-handed gestures to augment his messages.

Facial Expression

For both candidates, an attentive/serious expression was noted by the investigators the majority of the time. This was, however, a more frequent choice of expression for Bush (72% of his camera shots) than for Reagan (49% of his camera shots). This finding is in line with Reagan's preference for a conversational speaking style (often appearing with a more relaxed expression than Bush) and Bush's reliance upon a more dynamic speaking style. Bush laughed or smiled in 13% of his camera shots, Reagan in 15% of his camera shots.

Discussion

The sequence of visual images, the spatial arrangement of elements, the movement of pictorial features, and the timing for independent images all affect the perception of a televised event. In the process, the television director and his/her camera crew select what visual information the viewing audience will receive. There is a definite difference in the perception of the actual reality and its mediated version. Nimmo even goes to the point of saying that televised political debates are not so much a presentation of arguments concerning various issues as a confrontation of visual images.[22]

The present study provided an analysis of the visual factors associated with

the Houston debate, both those under the control of the candidates and those under the control of the broadcasting team. Generally speaking, the camera treatment appeared relatively even for the two candidates, with the single exception of total time exposure, Reagan receiving five and a half more minutes than Bush. The visual factors under the control of the two candidates, however, appeared more differentially, possibly to the advantage of Bush. Reagan rocked back and forth frequently and did not always maintain good vertical alignment (thereby reducing audience perception of compositional balance). Bush, in contrast, employed gestures frequently to augment his verbal messages, was less tightly framed than Reagan, maintained consistent balance, and seemed to "talk" to all the members of at least his convention center audience.

The outcomes of this research lead only to conjecture in attempting to determine the effects of the visual features of the debate upon the audience. The Tiemens methodology for conducting such research, largely employed in this study, seems very viable to the investigators and represents a very real step in advancing methodologies in political communication research. The one area for which the investigators feel a need for further thought is a method for dealing with many of these data categories quantitatively, in order to assess the complete meaningfulness of the information which emerges from such an analysis, beyond what might be labelled in descriptive terms.

FOOTNOTES

[1] Editorial in the New York Times, November 6, 1960.

[2] Elmo Roper, "Polling Post-Mortem," Saturday Review, 43 (November 26, 1960), 10-13.

[3] Frank Stanton, "An Appeal to the American People," TV Guide (January 14-20, 1961), 26.

[4] John P. Robinson, "The Polls," in The Great Debates: Carter vs. Ford, 1976, edited by Sidney Kraus (Bloomington, Indiana: Indiana University Press, 1979), pages 262-268.

[5] Steven H. Chaffee, "Presidential Debates -- Are They Helpful to Voters," Communication Monographs, 45 (1978), 330-346.

[6] For example, Paul Messaris, Bruce Eckman, and Gary Gumpert, "Editing Structure in the Televised Versions of the 1976 Presidential Debates," Journal of Broadcasting, 23 (1979), 359-369; Robert K. Tiemens, "Television's Portrayal of the 1976 Presidential Debates: An Analysis of Visual Content," Communication Monographs, 45 (1978), 362-370.

[7] See the Appendix for a copy of the visual coding sheet employed in this research.

[8] Tiemens, 1978, page 364.

[9] Gerald Millerson, Effective TV Production (New York: Hastings House, 1976), page 130; and Gerald Millerson, The Technique of Television Production (New York: Hastings House, 1968), page 236.

[10] Gerald Millerson, The Technique of Television Production (New York: Hastings House, 1964), pages 261 and 264.

[11] Millerson, 1968, pages 224 and 264; Herbert Zettl, Sight Sound Motion: Applied Media Aesthetics (Belmont, California: Wadsworth, 1973), pages 110-113; and Herbert Zettl, Television Production Handbook (Belmont, California: Wadsworth, 1976), pages 274-275.

[12] While theoretically one might conclude that this treatment would favor Reagan, perhaps his more advanced age status represented an additional factor, with close-ups on him being more negatively perceived than they would with Bush.

[13] Millerson, 1964, page 278.

[14] Rudolf Arnheim, Art and Visual Perception: A Psychology of the Creative Eye, rev. ed. (Berkeley: University of California Press, 1974), page 20.

[15] Zettl, 1973, pages 168-169.

[16] Zettl, 1973, pages 152-153 and 170; and Zettl, 1976, pages 74-75.

[17] Zettl, 1973, page 227; and Millerson, 1964, page 264.

[18] Robert K. Tiemens, "Some Relationships of Camera Angle to Communicator Credibility," Journal of Broadcasting, 14 (1970), 483-490; and Thomas A. McCain, Joseph Chilberg, and Jacob Wakshlag, "The Effect of Camera Angle on Source Credibility and Attraction," Journal of Broadcasting, 21 (1977), 35-46.

[19] Zettl, 1973, page 128; and Millerson, 1964, page 292.

[20] Nikos Metallinos and Robert K. Tiemens, "Asymmetry of the Screen: The Effect of Left Versus Right Placement of Television Images," Journal of Broadcasting, 21 (1977), 21-33.

[21] Faye Derryberry Julian, "Nonverbal Determinants of a Television Newscaster's Credibility: An Experimental Study," Dissertation Abstracts, 38A (1978), 3786.

[22] Dan Nimmo, The Political Persuaders (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), page 159.

APPENDIX

VISUAL CODING SHEET

Shot number: _____

Type of Shot:

only one candidate

_____ Reagan

_____ Bush

only moderator _____

full panel shot

_____ from left (Bush in foreground)

_____ from right (Reagan in foreground)

_____ from center

audience

_____ individual asking question

_____ group

camera movement (zoom, retreat)

_____ in

_____ out

individual in focus

_____ speaker shot

_____ reaction shot

length of shot (number of seconds) _____

person talking

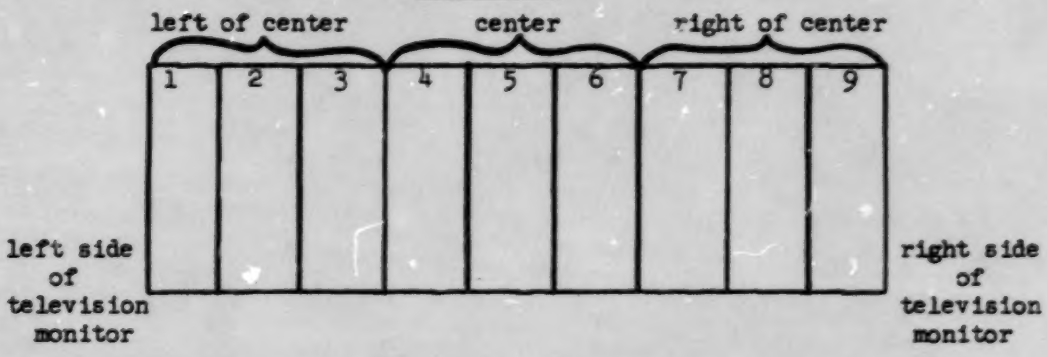
_____ Reagan

_____ Bush

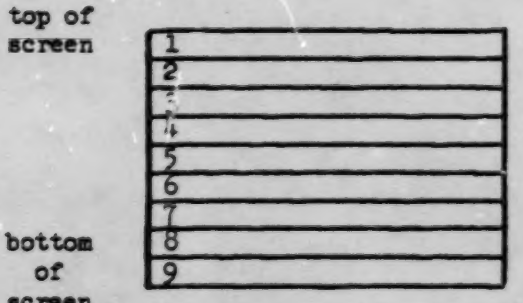
_____ Moderator

_____ Audience member

Horizontal Screen Placement: _____



Vertical Screen Placement (screen height): _____



Framing (cut off point at bottom of screen): _____

1 - tie knot, collar
2 - shoulders
3 - chest
4 - mid-torso, coat button
5 - waist, top of podium
6 - knees
7 - feet or lower

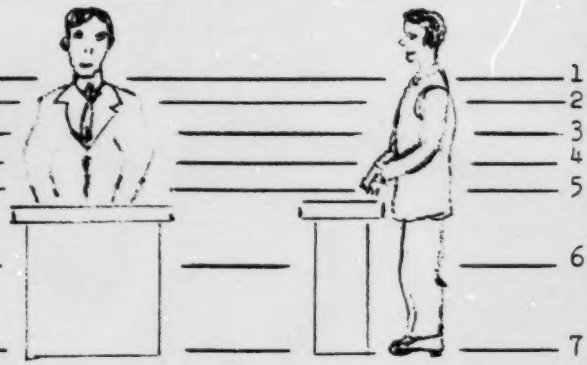


Image size (vertical placement, framing): _____

Vertical alignment (vertical positioning)

(a) head _____
(b) torso _____

Vector orientation (direction person is facing):

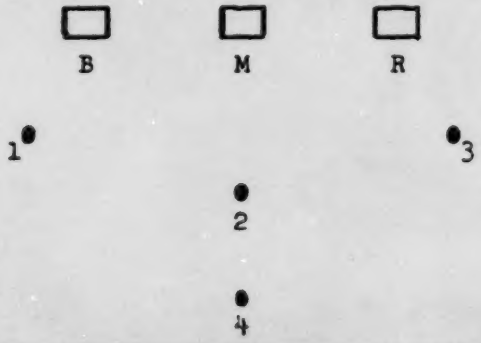
Bush 1 - 5 looking at audience _____
6 - 7 looking at Reagan or Moderator _____
Reagan 1 - 2 looking at Bush or Moderator _____
3 - 7 looking at audience _____
8 - looking down at podium _____

Primary vector target (object person is looking at): _____

1 = camera
2 = Reagan
3 = Bush
4 = Moderator
5 = Audience
6 = camera with Reagan and moderator as secondary target
7 = camera with Bush and moderator as secondary target
8 = objects associated with podium

Compositional balance (horizontal placement, vector orientation, vertical alignment): _____

Camera being utilized: _____



Vertical camera angle (with reference to person speaking): _____

1 = eye level
2 = camera pointing up (low angle)
3 = camera pointing down (high angle)

Subject movement:

hands/arm gestures

single hand 1 = pointing _____
2 = open
3 = clinched fist
4 = half-open

two hands 1 = numerating _____
2 = clinched (palm on palm)
3 = open
(a) framing
(b) enlarging
(c) narrowing

arms 1 = resting on podium _____
2 = clinching podium
3 = crossed at chest
4 = behind back

Eye contact of speaker with camera: _____
(of listener, if reaction shot)

1 = very little or none
2 = periodic
3 = frequent or most of the time

Eye contact of speaker with opponent or Moderator: _____
(of listener, if reaction shot)

1 = very little or none
2 = periodic
3 = frequent or most of the time

Facial expression: _____

1 = attentive/serious
2 = smiling/laughing
3 = frown
4 = relaxed
5 = suspicious
6 = unable to determine

Audience reaction: _____

1 = applause
2 = laughter
3 = silence

Coder: _____ Hellweg
_____ Phillips